IFAR reports

Volume 17, Number 6
June 1996

and The Art Loss Register

Two early Florentine panels by Francesco di Antonio recovered in the Oro Valley, Arizona home of a former Anglican priest.

Recovery of Religious Art in Tucson—Former Priest Charged

Comment—Government Auction of Center Art Prints

IFARreports
incorporating *Stolen Art Alert*

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Asset Seizure Auction of Center Art's Inventory

In May of 1990, William Mett and Marvin Wiseman of Center Art Galleries Hawaii were convicted of art fraud, and in 1995 they began serving jail terms.

By order of the court, on October 21, 1995 the U.S. Postal Service auctioned the material it had seized from Center Art at the start of the investigation. Proceeds were to provide part of the fine imposed as part of the sentence.

This was a shock to the art world. Fraudulent prints would be sold. Who would buy them? A single print might be bought as a curiosity or as a good quality poster. But when a dealer bought a large number, would he sell them as fakes, or as genuine?

To prevent this, the Postal Inspector stamped the back of each print:

Counterfeit/unauthorized/fake;
not a Salvador Dali work;
sale of this work as an original
Dali prohibited by law.

But this would be on the *back* of the print, not visible when a print was framed. The return of these prints to the market as genuine would be very easy.

Original or Authentic? A Distinction

The press release for the California auction made several serious false statements. (And the newspaper headlines derived from it, "12,000 fake Dali's," was completely untrue.)

It used "original" as a synonym for "authentic," but that is *not* what it means. A print is *original* if Dali worked on all or part of a plate or stone from which the print was printed.

To label all prints that are not original as "fake" is to exclude the 100 great prints in the *Divine Comedy*, the 105 for the *Bible*, and 250 other prints.

These are "cooperative" prints; Dali created paintings or drawings for the specific purpose of use as models by artisans making the actual printing plates; he examined a press proof (trial proof) and either required changes or gave permission to print. His signature shows his approval.

They are just as authentic as original prints because of the artist's role in their creation from start to finish.

Blank Sheets and False Signatures

The oft-repeated statement that Dali signed thousands of blank sheets in the last decade before his death and cooperated with people involved in the fabrication of his work is a vicious and complete lie spread by dishonest publishers of fraudulent prints to explain how they had signed prints after Dali's palsy made it impossible for him to sign in a firm hand. Some years earlier, Dali had signed blank sheets for legal purposes—all of which were used for authentic editions. However, Dali did not sign even one of those thousands. They all have *forged* signatures.

And far from collaborating with [unnamed] people involved in fabrication, he twice issued statements warning the public of forgeries.

What the Government Sold

Most of the prints were indeed fakes. But those who prepared the sale had not worked on the investigation and made no attempt to sort through the seized prints to separate the legitimate prints that Center Art had not yet offered to the public from the fake ones Center Art sold later. Therefore many of the prints sold and stamped "fake" are in fact completely authentic in every way.

Individuals and dealers who own prints falsely labeled "fake" have been told a lie.

The above information about the sale is certainly "hot" news in the art world. It should be spread as widely as the false story, but several newspapers and journals have refused to print it. That failure cries out for an explanation.

Albert Field

Mr. Field is the author of The Official Catalogue of the Graphic Works of Salvador Dali, *The Salvador Dali Archives, 1996*

Former Anglican Priest in Arizona Charged with Theft and Fraud

Art Center Director's Hunch Leads to Stolen Saints

Francesco di Antonio, St. John the Baptist and St. Anthony Abbot, *c. 1420, recovered for a Tucson parish.*

When she learned from a television newscast that a local man had been arrested and charged with the theft of religious artifacts from California, Jean Cox wondered whether Michael Dongarra might also have had something to do with the theft two years earlier of a pair of early Renaissance panels stolen from Saint Philip's in the Hills parish. Ms. Cox, director of the Fine Arts Center of the church, contacted the police. She went with the police to Mr. Dongarra's rented house where she identified the stolen works. Up to that time, the police had not been able to determine the true owner of the two paintings.

Other stolen works recovered at the house included religious paintings, candlesticks, and textiles. When police executed a search warrant at Mr. Dongarra's residence in April, they knew on sight that the works they were looking at were very valuable Becky Mendez, spokesperson for the Oro Valley Police Department, told IFAR. In an impressive arrangement, an altar had been set up. The discovery was a cause for excitement in Oro Valley, a Tucson suburb with a population of about 20,000.

Among the religious objects in Mr. Dongarra's home was a 19th-century Gothic revival German altar stolen some four years before from the Sisters of Mercy Convent in Burlingame, California. At that time, Mr. Dongarra had lived in nearby San Francisco. Other items in his residence were traced to other Bay Area religious institutions—St. Elizabeth's Church (Sisters of Notre Dame) in San Jose and St. Patrick's Seminary in Menlo Park.

Det. Buddy Novak of the Oro Valley Police Department has not been able to trace some of the items found in Mr. Dongarra's residence, nor were they reported to the Art Loss Register as stolen or missing. Det. Novak told IFAR that he had encountered reluctance among church officials to report thefts.

Michael Dongarra is a former Anglican priest who, according to a civil forfeiture suit filed against him in June by Arizona under the state's racketeering statutes, recently "renounced the ministry of the Anglican Church after being notified by the Federation of Anglican Churches that he was inhibited from the ministry of the Anglican Church." He was a principal in The Anglican Saint Thomas More Guild, which, the Arizona Attorney General charges, was involved in Mr. Dongarra's alleged frauds and schemes in art and real estate.

The Francesco di Antonio paintings were discovered missing on February 20, 1994, and Ms. Cox promptly reported the theft to the Art Loss Register on the recommendation of the staff at the Samuel H. Kress Foundation. They were published in *IFARreports* April issue as number 117. Painted around 1420, the two panels were acquired by Samuel H. Kress in the 1930's from the famed Contini-Bonacossi collection in Florence. In 1962, they were given to St. Philip's in the Hills as part of the Kress Gift Collection.

Suspicion focused on Mr. Dongarra when, after he reported a burglary and art loss to the Oro Valley Police Department in September 1994, he reported suffering a second theft on Christmas Day, 1995. Since he had moved in the interim, Mr. Dongarra may not have realized that his new residence was also within the town limits of Oro Valley, Becky Mendez told IFAR. The head of detectives at the police department immediately realized that Mr. Dongarra's reported

Recoveries

Chrismas break-in was similar to the event he had reported fifteen months earlier. Det. Novak estimated that Oro Valley has about one break-in a month.

When Det. Novak was assigned to the case, he learned that Mr. Dongarra allegedly filed claims for the two "losses" with State Farm Fire & Casualty Insurance Company. The first claim, for the reported theft of religious items on September 11, 1994, was paid. The second claim, filed for a theft that supposedly occurred on Christmas Day of 1995, was also paid, Det. Novak said.

The paintings were insured by the Church Mutual Insurance Company, and happily for Saint Philip's, the insurers will exchange the claim money for the paintings. When the paintings are no longer needed as evidence in the case against Michael Dongarra, they will be returned to the owners.

In April, a Pima County grand jury indicted Mr. Dongarra on two counts of fraud and three counts of theft by control which, according to Cynthia Ryan, the assistant attorney general in Tucson who is handling the case, carries the same penalties as theft. This means that prosecutors are not required to present evidence of stealing; they must demonstrate that the accused controlled the stolen property, knowing or having reason to know it was stolen. In other states, the same crime might be called knowingly possessing stolen property and would usually carry a lesser penalty.

IFAR was unable to reach Jeffrey Bartolino, Mr. Dongarra's attorney, for comment.

The criminal trials are set for September and October, Cynthia Ryan told IFAR.

Constance Lowenthal

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

BLES, David Joseph (Dutch, 1821-1899). *Landscape with a Boat on a River.* Oil on panel. 18.5 x 24.5 cm. N88.449.4. (*IFARreports*, July '88, no. 716)

BROWN, Mather (American, 1761-1831). *Portrait of Thomas Jefferson.* Oil on canvas. 91.4 x 71.1 cm. *N94.274.001 (*IFARreports*, Sep. '94, no. 514)

CLIFFORD, Edward (English, 1844-1907). *Portrait of Hugh Richard.* Pastel. 58.4 x 48.3 cm. *N83.465.001 (*IFARreports*, Dec. '83, no. 1143)

BOUTS, Dirk, School of (Dutch, 1415-1475). *St. Barbara.* Oil on panel. 67.0 x 24.0 cm. *N92.155.1. (*IFARreports*, May '92, no. 292)

BOUTS, Dirk, School of (Dutch, 1415-1475). *St. Catherine of Alexandria.* Oil on panel. 67.0 x 24.0 cm. *N92.155.2. (*IFARreports*, May '92, no. 293)

FORTIN, Mark Aurèle (Canadian, 1888-1970). *The Village of St. Rose.* Watercolor. 45.0 x 60.0 cm. N88.14.1. (*IFARreports*, Jan. '88, no. 10)

GOYA Y LUCIENTES, Francisco Jose de (Spanish, 1746-1826). *Portrait of Miss Maria Teresa de Apodaca de Sesma.* Oil on canvas. 128.0 x 96.0 cm. *N83.511.4 (*IFARreports*, April '84, no. 589)

MICHETTI, Francesco P. (Italian, 1851-1929). *Adriatic Seascape.* Oil on canvas. 74.0 x 150.0 cm. *N85.58.001 (*IFARreports*, Feb. '85, no. 1)

SCHIEDGES, Peter Paul (Dutch, 19th Century). *Seascape with Fishing Boat.* Oil on panel. 25.0 x 34.0 cm. *N89.7.6 (*IFARreports*, Jan. '89, no. 26)

SPOHLER, Johannes Francisco (Dutch, 1853-1894). *Winter Landscape with a Street and Cathedral.* Oil on panel. 20.5 x 16.0 cm. *N89.7.10 (*IFAR Reports*, Jan. '89, no. 28)

SOREDA, Juan (Spanish, 16th Century). *The Prophet Jeremiah* 70.0 x 80.0 cm. *N87.287.1 (*IFARreports*, Nov. '87, no. 812)

SOREDA, Juan (Spanish, 16th Century). *Solomon.* 70.0 x 80.0 cm. *N87.287.3 (*IFARreports*, Nov. '87, no. 813)

SOREDA, Juan (Spanish, 16th Century). *The Prophet Isaiah.* 70.0 x 80.0 cm. *N87.287.4 (*IFARreports*, Nov. '87, no. 811)

SOREDA, Juan (Spanish, 16th Century). *King David.* 70.0 x 80.0 cm. *N87.287.5 (*IFARreports*, Nov. '87, no. 806)

SOREDA, Juan (Spanish, 16th Century). *Phrygian Sibyl.* 70.0 x 80.0 cm. *N87.287.6 (*IFARreports*, Nov. '87, no. 808)

SOREDA, Juan (Spanish, 16th Century). *The Nativity I.* 110.0 x 82.0 cm. *N87.287.7 (*IFARreports*, Nov. '87, no. 807)

SOREDA, Juan (Spanish, 16th Century). *The Epiphany.* 110.0 x 82.0 cm. *N87.287.8 (*IFARreports*, Nov. '87, no. 805)

SOREDA, Juan (Spanish, 16th Century). *The Presentation in the Temple.* 110.0 x 82.0 cm. *N87.287.9 (*IFARreports*, Nov. '87, no. 809)

SOREDA, Juan (Spanish, 16th Century). *The Annunciation.* 110.0 x 82.0 cm. *N87.287.10 (*IFARreports*, Nov. '87, no. 804)

VASNETSOV, A. M. (Russian, 20th Century). *Near the Vorobjovy Gory Mountains.* Oil on panel. 11.8 x 17.9 cm. *N95.55.1 (*IFARreports*, Apr. '95, no. 250)

ZWART, Willem de (Dutch, 1862-1931) *Landscape with a House and Windmill.* Oil on panel. 34.0 x 42.5 cm. *N89.7.9 (*IFARreports*, Jan. '89, no. 34)

Unknown (Italian, 16th Century) *Crucifixion.* Oil on panel. 50.0 x 58.0 cm. *N89.95.1 (*IFARreports,* Mar. '89, no. 233)

Unknown (Polish, 15th Century) *Our Lady of the Sorrows.* Tempera on panel. 21.5 x 22.0 cm. *N94.407.1 (*IFARreports,* Jan. '95, no. 44)

Sculpture

TORRIGIANO, Pietro, Attr. to (Italian, 15th Century) *Head of Christ.* Marble. Ht. 75.0 cm. N90.215.1 (*IFARreports,* April '90, no. 452)

SIMONE, Edgardo (Italian, 19th Century) *Standing Female Nude.* Bronze. 84.0 x 62.0 cm. N90.215.3 (*IFARreports,* April '90, no. 454)

VON DANNECKER, Johann Heinrich (German, 18th Century) *Bust of a Man with Long Curled Hair.* Terracotta. 48.0 x 35.0 cm. N90.215.4 (*IFARreports,* April '90, no. 451)

Decorative Arts

Tapestry

AUBUSSON (French, 18th Century) *Tapestry depicting The Triumph of the Church. After Rubens.* 380.0 x 770.0 cm. N90.259.01 (*IFARreports,* May '90, no. 650)

AUBUSSON (French, 18th Century) *Tapestry depicting The Martyrdom of Saint Gaudens. After Rubens.* 300.0 x 730.0 cm. N90.259.2 (*IFARreports,* May '90, no. 649)

Antiquities

Kylix, 450-400 B.C. Greek. Earthenware. *N95.102.003 (*IFARreports,* May '95, no.461)

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Erratum

For Item 200 of the April 1996 issue of *IFARreports,* the artist was incorrectly listed as **Giacomo de Chirico**. The correct entry appears below:

Prints, Drawings

Italian, 20th Century

200 CHIRICO, Giorgio de (1888-1978). *Double Shadows.* Engraving. 38.0 x 30.5 cm. Signed l/r. *N96.100.3. New York, NY. Apr. 1, '95. Interpol Number: E-145/8-1995

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

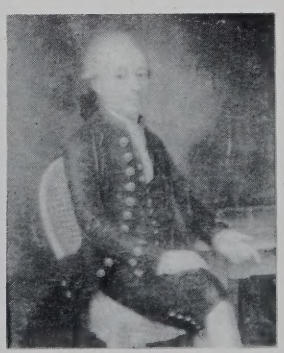
Austrian, 17th Century

403 VERBURGH, Dionijs (1655-1722). *Hilly Landscape with Sailboats on a River.* Oil on panel. 37.0 x 44.0 cm. *N96.176.1. Giesshubel, Austria. Aug. 1, '95. Interpol Number: GZ P 56 332/96

Austrian, 18th Century

404 *Count Kristian de Stemberk.* Oil on canvas. 40.0 x 30.0 cm. Recorded under inventory No. LS 136. Portrait of a seated man. *N96.188.1. Cechy pod Kosirem, Czech Republic. Jul. 23, '95. Interpol Number: E-10/2-1996

403



404

Austrian, 19th Century

405 EGNER, Marie (1850-1940). *In Kals by the Moonblossoms*. Watercolor on paper. 28.0 x 47.0 cm. Alpine landscape.Inscribed on verso: "Gropdorf bei Kals und ein Nachlassstempel." Signed: "M. Egner." *N96.175.2. Vienna, Austria. Apr. 2, '91. Interpol Number: GZ D 7372/S/91

Austrian, 20th Century

406 HAUSER, Carry. *Moon Flight*, 1924. Watercolor on paper. 35.0 x 27.0 cm. Figure rising over a mountainous landscape with houses and a church, his feet on two small clouds, and reaching towards the moon above his head. *N96.175.1. Vienna, Austria. Apr. 2, '91. Interpol Number: GZ D 7372/S/91

Dutch, 17th Century

407 MIERIS, Willem van (1662-1747). *Domestic Scene*. Oil on panel. 50.0 x 35.0 cm. Seen through an arched window with a ledge. Underneath the window is decorated with putti. *N96.182.1. Basel, Switzerland. Interpol Number: E-7/2-1996

Dutch, 18th Century

408 GILPIN, Rev. William (1724-1804). *Portrait of a Soldier*. Oil on panel. 35.0 x 35.0 cm. Portrait of man in 18th-century uniform. On verso, a short biography of the subject is attached. *N96.197.2. Krimpen aan den Ijssel, The Netherlands. Jan. 17, '96. Interpol Number: 32198

405

409 GILPIN, Rev. William (1724-1804). *Self Portrait*. Oil on panel. 32.0 x 35.0 cm. On verso a short biography of the artist is attached. *N96.197.3. Krimpen aan den Ijssel, The Netherlands. Jan. 17, '96. Interpol Number: 32198

Dutch, 19th Century

410 HOLSTEGE. *Potato Gatherers*. Oil on canvas. *N96.198.1. Moerkapelle, The Netherlands. Dec. 12, '96. Interpol Number: 32200

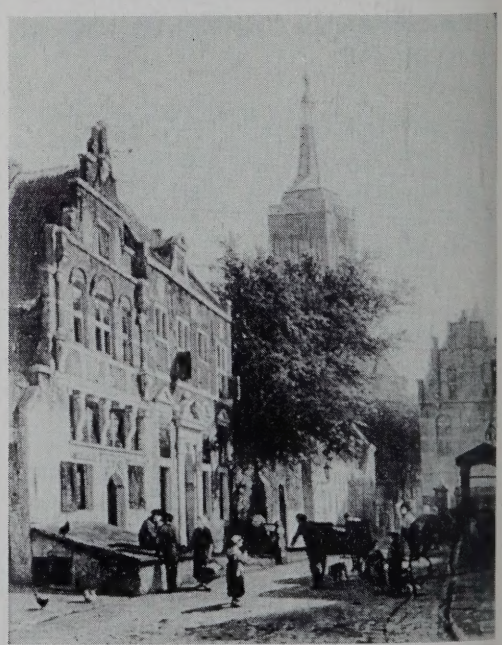
406

407

411 KOEKKOEK, J. H. B. (1840-1912). *Untitled (Seascape)*. Oil on canvas. 34.5 x 49.5 cm. Two large masted boats on a choppy sea. Signed l/l. *N96.199.2. Rotterdam, The Netherlands. Jan. 7, '96. Interpol Number: 32202

412 SCHOUTEN, Henry (1864-1927). *Landscape with Farmer*. Oil on canvas. Man carries a jug in his right hand and wears a kerchief on his head. Impressionist style. *N96.194.1. Rotterdam, The Netherlands. Dec. 26, '96. Interpol Number: 28249

411



413

413 SPRINGER, Cornelis (1817-91). *Street Scene in Hasselt*, 1863. Oil on panel. 50.0 x 41.0 cm. Dutch town with a church and state house in the background. *N96.197.1. Krimpen aan den Ijssel, The Netherlands. Jan. 17, '96. Interpol Number: 32198

414 *Veil of Veronica*. Oil on canvas. 25.0 x 20.0 cm. *N96.196.1. Simpelveld, The Netherlands. Nov. 20, '95. Interpol Number: 32197

Dutch, 20th Century

415 BROLSMA, Johannes Hessel (b. 1909). *Untitled (Winter Landscape)*. Oil on canvas. 24.0 x 28.5 cm. Skaters on a pond. Signed l/l. *N96.199.1. Rotterdam, The Netherlands. Jan. 7, '96. Interpol Number: 32202

414

415

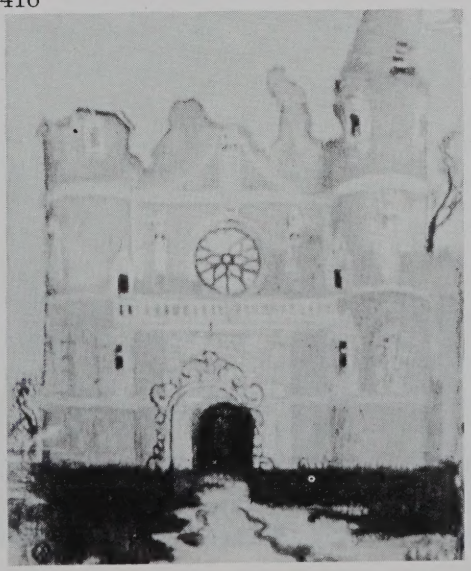
Flemish, 15th Century

416 BEER, Jan De, Follower of. *Adoration of the Shepherds*. On panel. 72.0 x 59.0 cm. Damaged u/l. Set in a "ruined" landscape. Figures are under an arched portico beneath which a group of angels hovers. *N96.223.2. Monaco. Sep. 8, '95. Interpol Number: E-1/1-1996

French, 19th Century

417 DENIS, Maurice (1870-1943). *Le Chateau Rose*. Oil on canvas. 46.0 x 33.0 cm. The chateau at dusk, in ruins. *L95.1632.13. Cannes, France. Jul. 24, '95. Interpol Number: E-182/12-1995

416



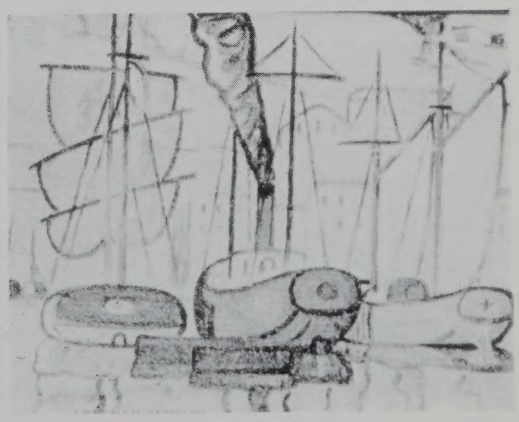
417

418 MANGUIN, Henri (1874-1949). *The Czech*. Oil on canvas. 73.0 x 60.0 cm. *L95.1632.9. Cannes, France. Jul. 24, '95. Interpol Number: E-182/12-1995

French, 20th Century

419 VERDILHAN, Mathieu (1875-1928). *Le Port de Marseilles*. Oil on canvas. 73.0 x 92.0 cm. In bold colors with a green, a blue and white, and a yellow boat. The green boat has an orange smokestack. Signed l/l. *L95.1632.11. Cannes, France. Jul. 24, '95. Interpol Number: E-182/12-1995

418



419

420 VERDILHAN, Mathieu (1875-1928). *The Washerwomen*. Oil on canvas. 92.0 x 73.0 cm. A town on a river with two women kneeling at the riverbank doing their washing. *L95.1632.12. Cannes, France. Jul. 24, '95. Interpol Number: E-182/12-1995

French, Century Unknown

421 VERNET, Horace, Style of. *Morning*. Oil on canvas. 250.0 x 250.0 cm. Two men standing on a dam gathering fish. *N96.168.2. Wasselonne, France. Sep. 13, '95. Interpol Number: E-161/11-1995

420

421

422 VERNET, Horace, Style of. *Noon*. Oil on canvas. 250.0 x 370.0 cm. A man and a woman walking along a wooded path with a small dog. *N96.168.3. Wasselonne, France. Sep. 13, '95. Interpol Number: E-161/11-1995

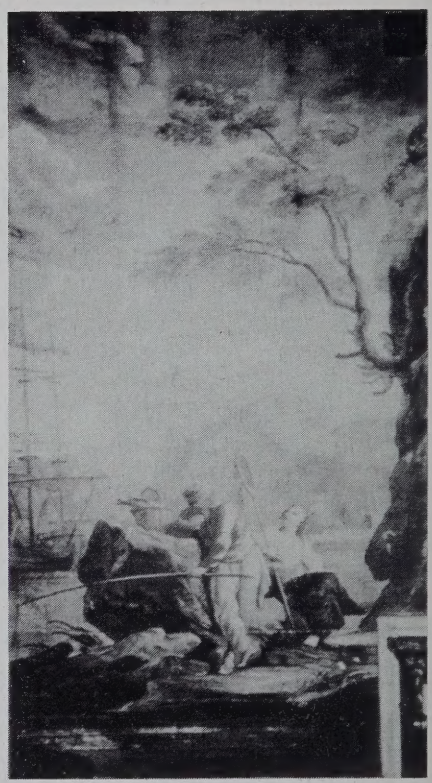
423 VERNET, Horace, Style of. *Evening*. Oil on canvas. 250.0 x 375.0 cm. Figures gathered by a pond. Two women appear to be adjusting a dress or gown while others bathe or lounge. *N96.168.4. Wasselonne, France. Sep. 13, '95. Interpol Number: E-161/11-1995

422

423

424 VERNET, Horace, Style of. *Lovers Fishing*. Oil on canvas. 250.0 x 120.0 cm. Tall, narrow canvas. *N96.168.1. Wasselonne, France. Sep. 13, '95. Interpol Number: E-161/11-1995

425 VERNET, Horace, Style of. *Peasants and Animals Fording a River*. Oil on canvas. 250.0 x 250.0 cm. *N96.168.5. Wasselonne, France. Sep. 13, '95. Interpol Number: E-161/11-1995



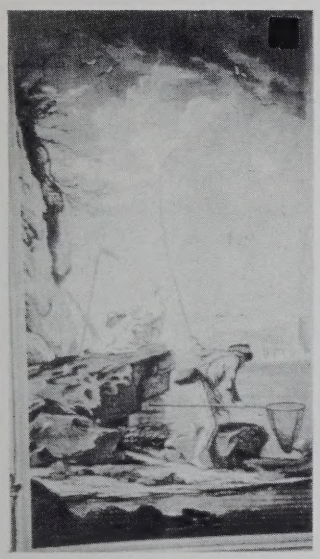
424

425

426 VERNET, Horace, Style of. *Woman Sitting Near a Man Fishing*. Oil on canvas. 250.0 x 120.0 cm. Tall, narrow canvas. *N96.168.6. Wasselonne, France. Sep. 13, '95. Interpol Number: E-161/11-1995

German, 16th Century

427 CRANACH, The Younger, Lucas (1515-86). *Sibylle Von Cleve*. Oil on canvas. 21.0 x 15.5 cm. Half-length portrait; one of a pair with Johann Friedrich von Sachsen. *L95.1460.1. Baden Baden, Germany. Oct. 1, '95. Interpol Number: 30197



426

427

Italian, 15th Century

428 *The Holy Family*. On panel. 78.5 x 65.0 cm. Inscribed on verso: "Alberto Bianchi." Also bears a label on verso inscribed: "GERLI-Industria-Rayon Co., Milan." Some separation of the panel, possibly with some resultant paint loss, at both left and right *N96.223.1. Monaco. Sep. 8, '95. Interpol Number: E-1/1-1996

Italian, 17th Century

429 *Allegory of Fortune Fleeing from Religion*. On panel. 23.5 x 34.5 cm. A stone l/l inscribed in Latin: "Letiores reliquis Fortuna quos nunqum respexit quam quos deseruit (Those whom Fortune has never favored are happier than those whom Fortune has abandoned)." Bears a label with the number "16." *N96.223.4.Monaco. Sep. 8, '95.Interpol Number: E-1/1-1996

428

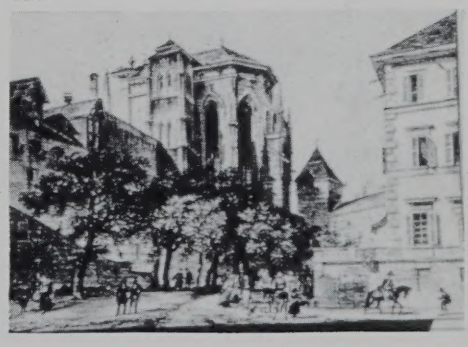
429

430 *The Virgin Mary or Mary Magdalene*. Oil on canvas. 68.0 x 49.0 cm. Half-length. Bearing a label on the verso inscribed; "White and Co. Limited - Furniture depositories, Name: Nortesk N0. 50 -Winchester" and a label with the number "13." *N96.223.3. Monaco. Sep. 8, '95. Interpol Number: E-1/1-1996

Italian, 19th Century

431 MIGLIARA, Giovanni (1785-1837). *Townscape*. Watercolor on paper. 20.0 x 28.0 cm. Bearing an Italian inscription on the verso indicating that the scene depicts the back of the Chapel of Chambéry. *N96.223.5. Monaco. Sep. 8, '95. Interpol Number: E-1/1-1996

430



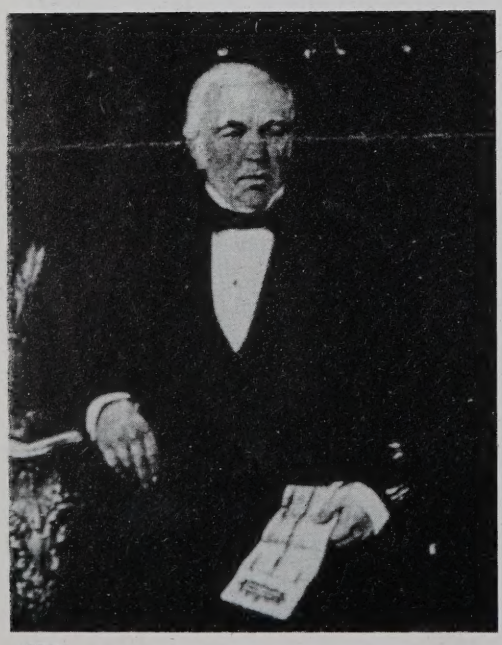
431

432 *Portrait of a Man*. Oil on canvas. 60.0 x 40.0 cm. *N96.190.2. Messina, Italy. Jan. 8, '96.

Russian, 19th Century

433 AIVAZOVSKY, Ivan Constantinovich (1817-1900). *Moonlit Landscape*, 1858. Oil on panel. 36.0 x 27.0 cm. Signed l/r. Oval. Recorded under inventory No. 6688/17420. A horseman on a light-colored horse. *N96.222.1. Yerevan, Armenia. Dec. 27, '95.

434 MAKOVSKII, Vladimir Egorovich (1846-1920). *A Gamekeeper*, 1912. Watercolor on paper? 29.3 x 23.0 cm. Signed and dated l/r. Stamped l/r with a Russian State Museum stamp. Inscribed on verso l/r with Inventory No. P. 40592. *N96.180.1. St. Petersburg, Russia. Jan. 1, '91. Interpol Number: E-181/12-1995



432

Spanish, 20th Century

435 DALI, Salvador (1904-89). *An Arab*. Watercolor on drawing paper. 50.0 x 38.5 cm. Signed l/l: Dali. A seated figure of an Arab or Nubian, wearing a burnoose and holding a staff across his lap. In the foreground, an approaching male lion at right, and ducks flying above. *N96.223.6. Monaco. Sep. 8, '95. Interpol Number: E-1/1-1996

433

434

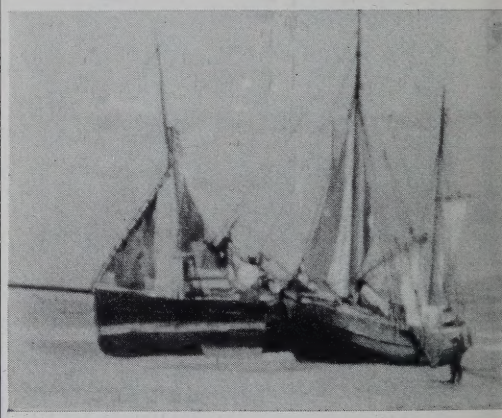
435

Prints, Drawings

Australian, 20th Century

436 HEYSEN, Sir Hans (1877-1968). *Dutch Luggers, Beached on Coast of Scotland*, 1901. Pencil/chalk. 24.0 x 31.0 cm. Hans Heysen 1901 Fifeshire. Inscribed right:- 'To Peter Heysen, from his Grandfather, 1946'. *L95.1306.7. Mar. 26, '95. Interpol Number: E-127/7-1995

437 HEYSEN, Sir Hans (1877-1968). *Hahndorf Gums (Study For)*, 1912. Charcoal, chalk, and colored pencil on gray paper, mounted. Sheep grazing in front of two trees. *L95.1306.3. Mar. 26, '95. Interpol Number: E-127/7-1995



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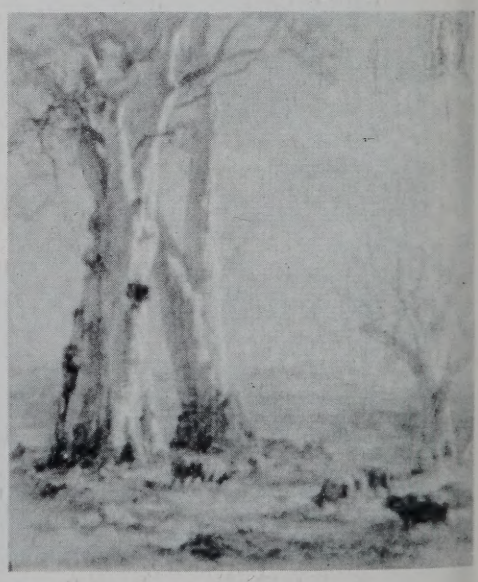


437

438 HEYSEN, Sir Hans (1877-1968). *Schmidke's Shed, Hahndorf*, 1920. Charcoal. 28.0 x 37.8 cm. *L95.1306.21. Mar. 26, '95. Interpol Number: E-127/7-1995

439 HEYSEN, Sir Hans (1877-1968). *Thiele's Barn, Hahndorf*. Pencil. *L95.1306.20. Mar. 26, '95. Interpol Number: E-127/7-1995

440 HEYSEN, Sir Hans (1877-1968). *Thiele's Barn*, 1910. Pen on paper. 33.0 x 28.0 cm. Signed and dated l/l: Hans Heysen 1910. *L95.1306.5. Mar. 26, '95. Interpol Number: E-127/7-1995

438

439

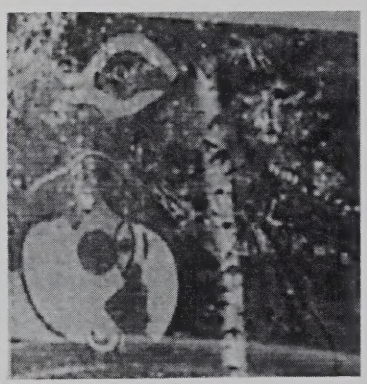
440

Dutch, 20th Century

441 Corneille (Cornelis van Berveloo) (b. 1922). *Untitled (Bird and Man)*. Silkscreen. 50.0 x 70.0 cm. Signed l/l. Numbered l/r: 1/200. *N96.200.1. Hengelo, The Netherlands. Jan. 1, '96. Interpol Number: 32203

French, 20th Century

442 Design for a poster, 1925. Blue and black pencil. 25.5 x 19.5 cm. *L95.1334.15. Stolen in transit between France and Russia. Mar. 22, '95. Interpol Number: E-130/7-1995



441

442

Italian, 19th Century

443 *Portrait of a Man*. Print. 150.0 x 120.0 cm. Long inscription on the bottom of the image and a crest in the center. *N96.190.1. Messina, Italy. Jan. 8, '96.

Russian, 19th Century

444 BENOIS, Alexandre N. (1870-1960). *Theater set*. Watercolors on paper. 29.7 x 47.0 cm. Signed Alexandre BENOIS and dedicated "A mon cher Vladimir Alexandrovitch Nelidoff, en souvenir de l'auteur de ce decor." Depicts a square with three buildings and tables outside of a cafe. *L95.1334.3. Stolen in transit between France and Russia. Mar. 22, '95. Interpol Number: E-130/7-1995

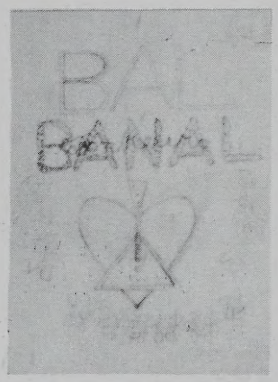
443

444

Russian, 20th Century

445 CHARCHOUNE, Serge (1888-1975). *Bal Banal*. Indian ink and watercolor. 25.0 x 17.5 cm. A heart with a balalaika superimposed over it surrounded by a garland of blossoms. Above this, the words: "BAL BANAL, Bonheur". *L95.1334.20. Stolen in transit between France and Russia. Mar. 22, '95. Interpol Number: E-130/7-1995

446 GRIGORIEV, Boris (1886-1939). *Book Cover Design*. Pencil. 31.6 x 25.4 cm. Book cover design for a book by Sacha Tcherny "Island of Children". Has the name of the author at the top, then two lines with the title, then a picture of three children,in Russian. *L95.1334.21. Stolen in transit between France and Russia. Mar. 22, '95. Interpol Number: E-130/7-1995



445

446

447 *Castle on a Hill*. Watercolor. 27.7 x 26.7 cm. Russian inscription l/l. *L95.1334.14. Stolen in transit between France and Russia. Mar. 22, '95. Interpol Number: E-130/7-1995

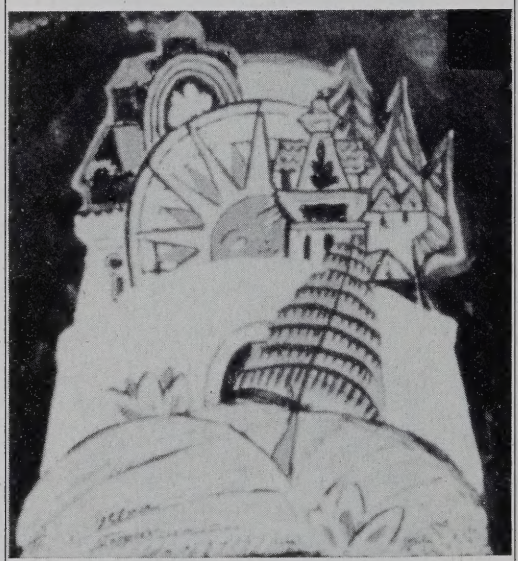
Spanish, 20th Century

448 DALI, Salvador (1904-89). *A Joust*. Lithograph. 56.0 x 75.5 cm. Edition No.: 24/250. *N96.223.7. Monaco. Sep. 8, '95. Interpol Number: E-1/1-1996

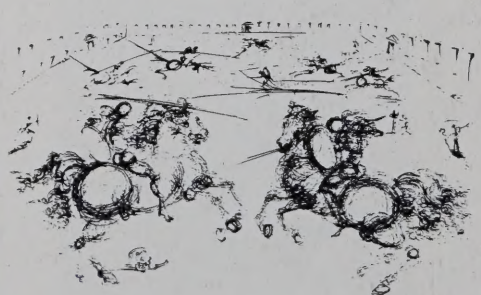
Sculpture

Austrian, 19th Century

449 *Greek Goddess*. Cast iron. Ht. 80.0 cm. *N96.178.1. Wiesing, Austria. Nov. 17, '95. Interpol Number: GZ P 3762/95



447



448

Austrian, Century Unknown

450 *Diana*. Wood. Ht. 80.0 cm. *N96.179.2. Axams/Tirol, Austria. Jan. 18, '96.

451 *Sacred Heart of Jesus*. Plaster of Paris and metal. Ht. 120.0 cm. Christ standing with arms extended, dressed in a light-colored garment with a darker cloak around his shoulders. *N96.179.1. Axams/Tirol, Austria. Jan. 18, '96.

449

450

452 *St. James the Younger.* Polychromed wood. Ht. 65.0 cm. The apostle with receding hairline, long forelock, and long, wavy beard. *N96.227.4. Rimov, Czech Republic. Dec. 7, '94. Interpol Number: E-26/2-1996

Czech, 19th Century

453 *St. Andrew.* Polychromed wood. Ht. 65.0 cm. The apostle with bald forehead, short hair, and long, wavy beard. *N96.227.5. Rimov, Czech Republic. Dec. 7, '94. Interpol Number: E-26/2-1996

454 *St. Bartholomew.* Polychromed wood. Ht. 65.0 cm. The apostle with a short-collared robe, a beard, and short hair. *N96.227.3. Rimov, Czech Republic. Dec. 7, '94. Interpol Number: E-26/2-1996

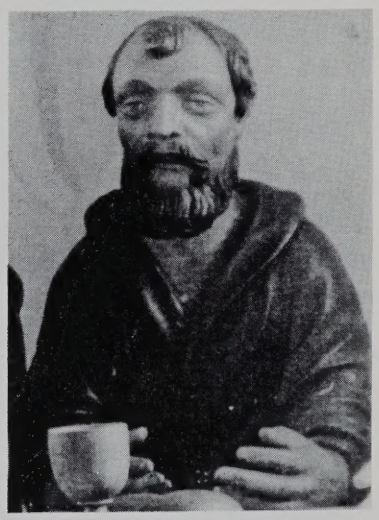
455 *St. James the Elder.* Polychromed wood. Ht. 65.0 cm. The apostle with medium-length wavy hair and beard and a cowled cloak. *N96.227.2. Rimov, Czech Republic. Dec. 7, '94. Interpol Number: E-26/2-1996

456 *St. Simon.* Polychromed wood. Ht. 65.0 cm. The apostle in cloak with large hands at the Last Supper table. He has a medium-length beard and a receding hairline with forelock. *N96.227.1. Rimov, Czech Republic. Dec. 7, '94. Interpol Number: E-26/2-1996

457 *St. Thaddeus.* Polychromed wood. Ht. 65.0 cm. Figure in cowled robe with beard and full head of hair. *N96.227.7. Rimov, Czech Republic. Dec. 7, '94. Interpol Number: E-26/2-1996

452

454



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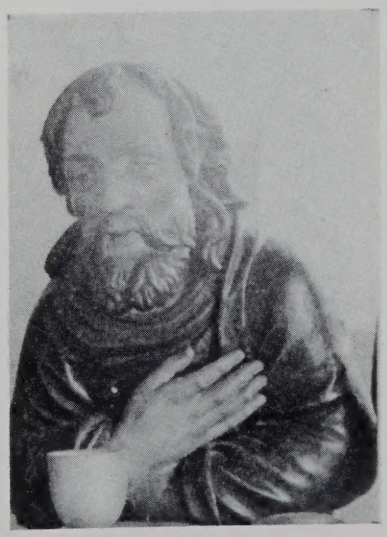


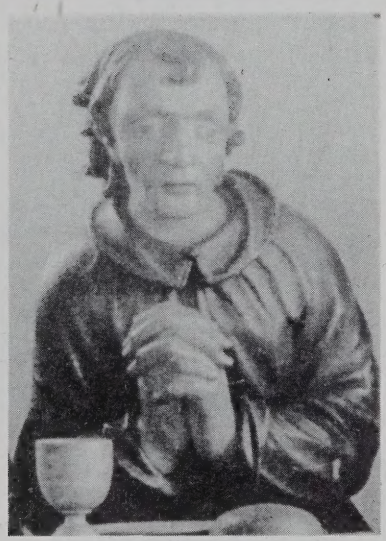
455

457

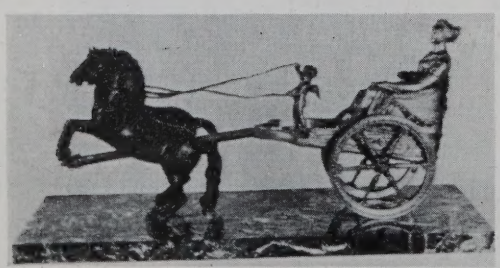
458 *St. Thomas*. Polychromed wood. Ht. 65.0 cm. Seated apostle, short-haired and beardless, with clasped hands in a robe with a buttoned collar. *N96.227.6. Rimov, Czech Republic. Dec. 7, '94. Interpol Number: E-26/2-1996

English, 19th Century

459 *Boy with Flask*, 1850. Lead. Ht. 120.0 cm. Approx. weight: 150 kg. *N96.174.2. Matlock, Derbyshire, England. Sep. 3, '95. Interpol Number: E-173/11-1995



458



461

460 *Young Woman with Lamb*, 1850. Lead. Ht. 120.0 cm. Approx. weight 150 kg. *N96.174.1. Matlock, Derbyshire, England. Sep. 3, '95. Interpol Number: E-173/11-1995

French, Century Unknown

461 Queen Caroline of Naples. Gilded bronze on green marble base. 45.0 x 91.0 cm. Female figure seated horse-drawn chariot led by a cherub. *N96.228.5. Fontainebleau, Seine et Marne, France. Nov. 16, '95. Interpol Number: E-14/2-1996

462

463

462 *Triumphal Chariot of King Joachim of Naples*. Gilded bronze on green marble base. 48.0 x 91.0 cm. Male figure seated in horse-drawn chariot. Three classical goddesses appear to offer salutation. *N96.228.4. Fontainebleau, Seine et Marne, France. Nov. 16, '95. Interpol Number: E-14/2-1996

German, 19th Century

463 German School. *Immaculate Conception*, ca. 1860. Wood. Ht. 30.0 cm. Virgin stands on orb with serpent encircling it. *N96.177.1. Vienna, Austria. Apr. 11, '95. Interpol Number: GZ D 7860-S/90

464 HANDLER, Anton. *Crucifix*, 1885. Polychromed wood. 80.0 x 50.0 cm. *N96.210.1. Unterlungitz, Austria. Sep. 25, '95.

464

Decorative Arts

Clocks, Timepieces, Watches

French, Century Unknown

465 LEPAUTE. Clock. Greenish bronze and gilding. 49.0 x 27.0 cm. Lepaute movement, body resembles a temple with corinthian columns. *N96.228.6. Fontainebleau, Seine et Marne, France. Nov. 16, '95. Interpol Number: E-14/2-1996

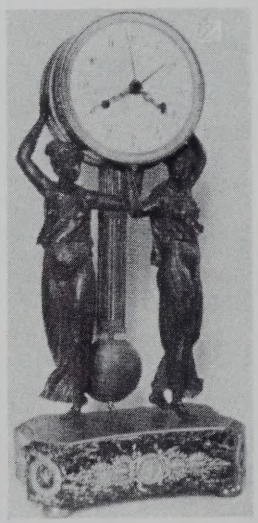
466 LEPAUTE. Clock. Gilded bronze. 70.0 x 60.0 cm. Empire style on green marble base surmounted by a bust of Homer. Inscribed: "Ravrio bronzier" and "Porchez horloger". *N96.228.8. Fontainebleau, Seine et Marne, France. Nov. 16, '95. Interpol Number: E-14/2-1996

465

466

467 LEPAUTE. Clock. Greenish bronze and gilding. 80.0 x 27.0 cm. Empire style supported by figures of Euterpe and Erato on green marble base. Lepaute movement with bell and date. *N96.228.9. Fontainebleau, Seine et Marne, France. Nov. 16, '95. Interpol Number: E-14/2-1996

468 LEPAUTE. Clock. Red marble and gilded bronze. 45.0 x 23.0 cm. Empire-style with gilded bronze decoration. Figures of Anacreon and a cupid below the face. Lepaute movement. Inscribed: "Henry Lepaute a Paris Rue St Honore 247". *N96.228.10. Fontainebleau, Seine et Marne, France. Nov. 16, '95. Interpol Number: E-14/2-1996

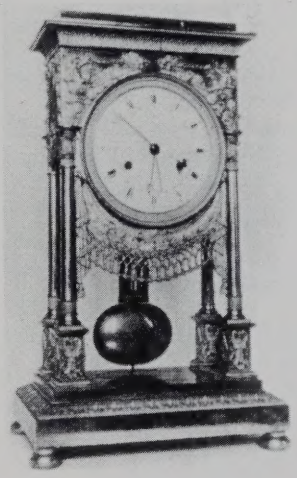


467

468

469 LEPAUTE. Clock. Gilded bronze. 43.5 x 27.0 cm. Restoration-style on base with moldings and flattened spherical feet; Lepaute movement. *N96.228.11. Fontainebleau, Seine et Marne, France. Nov. 16, '95. Interpol Number: E-14/2-1996

470 LEPAUTE. Clock. White and red marble, gilded bronze. Surmounted by nude woman sitting on a rock. Inscribed: "Le Paute a Paris". *N96.228.12. Fontainebleau, Seine et Marne, France. Nov. 16, '95. Interpol Number: E-14/2-1996



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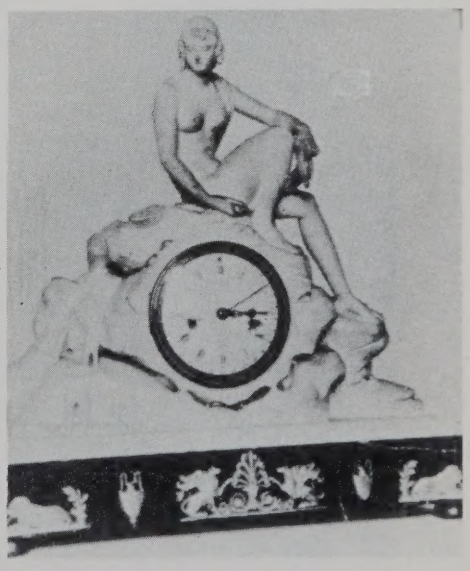


470

471 Clock. Gilded bronze. 68.0 x 20.0 cm. Urn-shaped on red marble base, topped with a pine cone finial. *N96.228.7. Fontainebleau, Seine et Marne, France. Nov. 16, '95. Interpol Number: E-14/2-1996

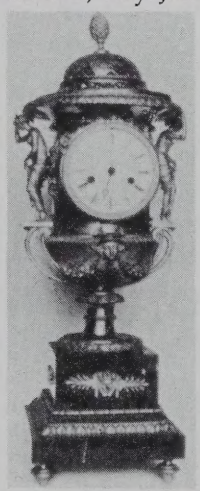
Miscellaneous Articles

English, Century Unknown

472 Chess set. Yew. *N96.171.3. Longford, Ireland. Apr. 21, '95. Interpol Number: E-159/10-1995

Italian, Century Unknown

473 Coat of arms. Marble. 50.0 x 40.0 cm. Aristocratic crest with a baronial crown; in its interior a symbolic oak tree stands by a clawing rooster. The tree is surmounted by an imperial eagle. *N96.190.4. Messina, Italy. Jan. 8, '96.



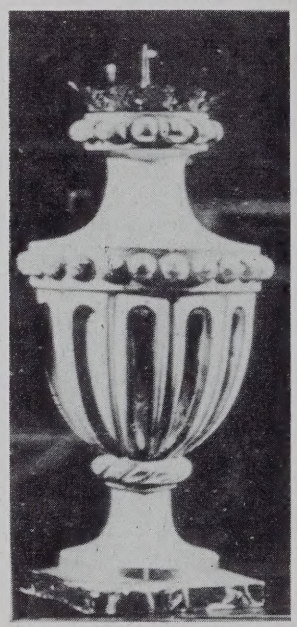
471

473

Candlesticks, Candelabra, Lamps

Italian, 19th Century

474 Four candleholders, ca. 1850. Polychromed wood. Ht. 50.0 cm. Recorded in the Fine Arts and Museums Inventory under No. 09/00091153. Each is carved in the form of an urn, the mouth encircled by spherules and similarly decorated where the neck joins the body, the body decorated with carved niches, on a circular foot, raised on a square imitation marble base. Each urn is lacquered black with white, and the prickets are surrounded with leaves. *N96.221.1. Arezzo, Italy. Feb. 6, '95. Interpol Number: E-17/2-1996



474

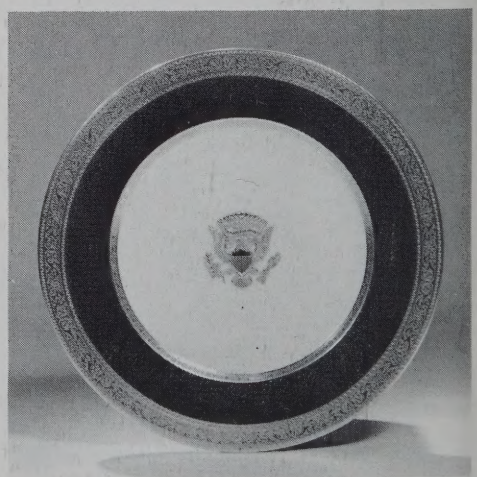
475

Ceramics, Pottery, Porcelain

American, 20th Century

475 LENOX. Saudi Arabia Service Plate, 1947. Porcelain. Diam. 26.8 cm. Recorded and may bear the accession No. 68.154.2. Centering the initial "F," possibly for Faisal, within a thin band, the rim decorated with alternating bowls filled with stylized fruit with flowers and leaves spilling on either side and a scroll and lattice design, the two patterns connected with curving lines of dots; the outer edge of the rim has flowers and a honeycomb pattern on a dark ground. *N96.216.2. Trenton, NJ. Mar. 10, '93.

476 LENOX. White House Dinner Service Plate, 1918. Porcelain. Ht. 26.7 cm. Recorded and possibly marked with accession No. 71.134.1. Made of "Baleek" type porcelain, with a central design of an American eagle clutching arrows and a laurel sprig, an American shield on his chest and a banner with the motto "E Pluribus Unum" above, surmounted balls and stars on spikes, all in gilt and polychrome; the interior of the rim with a gilt band with a design of stars and stripes; the rim with a border with a gilded foliate and scroll design edge. With a green Lenox mark. *N96.216.1. Trenton, NJ. Mar. 10, '93.



476

Dutch, Century Unknown

477 *Lake Scene.* Polychromed tiles. Twelve tiles form a design of skaters on a frozen lake with a windmill, bare trees, and a lake house. Framed by bands with a braided motif with rosettes set at each corner. *N96.204.4. Velsen-Zuid, The Netherlands. Jan. 31, '96. Interpol Number: 34200

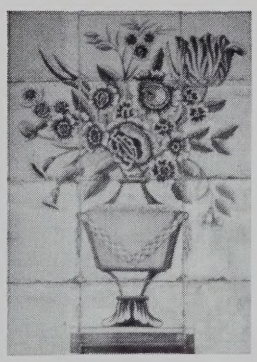
478 *Man and Horse.* Polychromed tiles. Six tiles form a design of a man leading a light-colored horse; with a tree, grass, and other vegetation. *N96.204.2. Velsen-Zuid, The Netherlands. Jan. 31, '96. Interpol Number: 34200

477

478

479 *Still life.* Glazed tiles. Maroon-colored design on a light background of a bouquet of tulips and wild flowers in a square-shaped vase with decorative drapery that stands on a square base. The image is framed by braided bands with rosettes set in squares at the corners. *N96.204.3. Velsen-Zuid, The Netherlands. Jan. 31, '96. Interpol Number: 34200

480 *Still life.* Polychromed tile. *N96.204.5. Velsen-Zuid, The Netherlands. Jan. 31, '96. Interpol Number: 34200



479

480

481

481 *Untitled (Landscape).* Glazed tiles. Twelve tiles with maroon coloring on a white background depict a rural Dutch farm yard with windmill and farmhouse. The scene is set off by a braided frame with rosettes in each corner. *N96.204.1. Velsen-Zuid, The Netherlands. Jan. 31, '96. Interpol Number: 34200

French, 19th Century

482 SÈVRES MANUFACTURY. Pair of vases. Porcelain. 55.0 x 20.0 cm. Two-handled urn with classical frieze painted on it. The handles are two fish. *N96.228.3. Fontainebleau, Seine et Marne, France. Nov. 16, '95. Interpol Number: E-14/2-1996

482

482

Furniture, Accessories

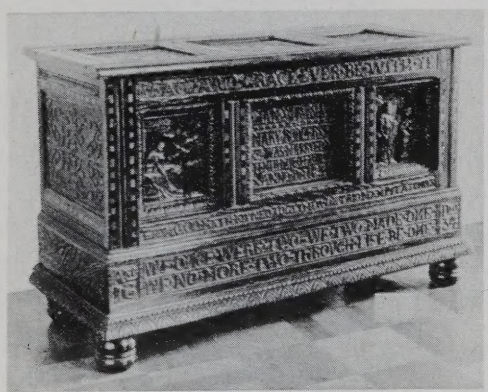
English, 17th Century

483 Marriage Chest, 1634. Oak. 81.0 x 121.0 in. *L95.1633.1. Matlock, Derbyshire, England. Oct. 11, '95. Interpol Number: E-9/2-1996

English, 18th Century

484 Cabinet/bookcase. Wood and glass. 221.0 x 137.2 cm. *N96.171.1. Longford, Ireland. Apr. 21, '95. Interpol Number: E-159/10-1995

485 George II chimneypiece, 1750. Pine and composition. Frieze contains underwater scenes and sea life motifs. *N96.229.1. Washington, D.C. Mar. 1, '96.



483

484

English, Century Unknown

486 Games table. Wood. 61.0 x 61.0 cm. Table has an inlaid top and legs joined in the center. *N96.170.1. Longford, Ireland. Jul. 24, '95. Interpol Number: E-174/11-1995

487 Regency-style table. Wood. Table on pedestal with four legs on wheels attached to a four-pointed base. The front of the table top is slightly rounded. A small rectangular plaque contains a rosette design with two foliate designs on either side. The top is covered in red cloth. *N96.170.2. Longford, Ireland. Jul. 24, '95. Interpol Number: E-174/11-1995

485 *(detail)*

486

488 Round table. Wood. Diam. 137.2 cm. Large table with an elaborate inlaid foliate design on three legs. *N96.171.2. Longford, Ireland. Apr. 21, '95. Interpol Number: E-159/10-1995

Italian, 19th Century

489 Bureau with mirror. Walnut. Simple dresser with mirror attached. *N96.190.3. Messina, Italy. Jan. 8, '96.

Glass

French, 19th Century

490 GALLÉ, Emile (1846-1904). Gladioli vase, 1900. Cameo glass. Ht. 62.0 cm. Signed on the base: GALLÉ. Vase has bubble at the base and a yellow background with engraved blue and violet gladioli with light green leaves. Dimensions: 60.0 cm. at widest section: 27.0 cm. at the narrowest section. *L95.1261.1. Jul. 29, '95. Interpol Number: E-144/8-1995

490

Jewelry

Dutch, 20th Century

491 Brooch. White gold and diamonds. Floral bouquet held together with a double knot of ribbon, the whole set with diamonds. *N96.194.2. Rotterdam, The Netherlands. Dec. 26, '96. Interpol Number: 28249

Objects of Art

Italian, Century Unknown

492 Decorative panel. Wood and wrought iron. 37.0 x 64.0 cm. A half bust of a horse is placed in the central area with the tail ending as a triton. The wrought iron section is executed in arabesque form. *N96.207.1. Trapani, Italy. Sep. 28, '95.

493 Decorative panel. Wood. 21.0 x 105.0 cm. Carving of two horses and a chariot symbolizing dawn with two human heads on the left side, in the style of Palermo. *N96.207.2. Trapani, Italy. Sep. 28, '95.

496

494 Decorative panel. Wood. 22.0 x 78.0 cm. Bas-relief in style of Palermo of an armed warrior on a horse and a dying warrior. The walls and towers of a city rise in the background. The head of a horse is placed on the left. *N96.207.3. Trapani, Italy. Sep. 28, '95.

495 Decorative panel. Wood. 22.0 x 80.0 cm. Battle scene with two warriors on horseback on the sides and dying warriors in the center in the Palermo style. *N96.207.4. Trapani, Italy. Sep. 28, '95.

Unknown, 20th Century

496 *Girl with Birds*, 1949. Bronze. Ht. 152.4 cm. Signed on base of stone: Flavio or Flagio. Dove missing from right hand. Green patina streaking over skirt, lighter on face, brown patches on her legs. Tubing for fountain runs up the left leg, through the left arm and out behind bird on left hand and into the tray. *N96.192.1. Marshall, MO 65340. Apr. 1, '96.

498

Silver

American, 19th Century

497 Federal sugar bowl. Coin silver. Rectangular with stepped base, twin-handled, 15 oz. Monogrammmed: TCH N96.232.6. Philadelphia, PA. May 1, '96.

498 Goblet, 1800-1850. Coin silver. Diam. 7.9Ht. 13.9 cm. Inscribed: "M.G. Myers." Having a beaded rim above a bowl repousse design of berries and leaves (possibly strawberries) with additional chasing; a tapering stem ending in a shaped circular base decorated with chased and a beaded edge. *N96.214.1. Norfolk, VA. Apr. 4, '96.

499 Victorian child's cup, 1855. Sterling silver. Inscribed: "Hattie, May 22, 1855"; 2.5 oz. N96.232.4. Philadelphia, PA. May 1, '96.

American, 20th Century

500 CARLSON (Silversmiths). Cup, 1926. Sterling silver. Monogrammed: "Karen Pagon, April 29, 1926"; 4.5 oz. N96.232.2. Philadelphia, PA. May 1, '96.

501 GORHAM Manufacturing Company. Oval tray, 1989. Sterling silver. Large, twin-handled, #2816, 107 oz. Inscribed: "B to Their Son WKB 2/1/89" N96.232.9. Philadelphia, PA. May 1, '96.

American, Century Unknown

502 Child's cup. Sterling silver. Monogrammed: "NAP"; 5 oz. N96.232.5. Philadelphia, PA. May 1, '96.

503 Child's cup. Sterling silver. Bamboo design, 3 oz. Monogrammed: "WKB" N96.232.7. Philadelphia, PA. May 1, '96.

504 Flatware service. Sterling silver. Scroll design crown, monogrammed: "MAK" & "ABF". Consists of: 4 luncheon knives; 3 luncheon forks; 5 teaspoons; 8 flat-handle butter spreaders; 8 tablespoons; punch ladle; flat server; and sauce ladle. 129 oz. (excluding knives). N96.232.16. Philadelphia, PA. May 1, '96.

505 Footed bowl. Sterling silver. Scalloped rim, #707, 9.5 oz.; monogrammed: "MAK" N96.232.8. Philadelphia, PA. May 1, '96.

506 Porringer. Sterling silver. Monogrammed: "ABF"; 5.5 oz. N96.232.10. Philadelphia, PA. May 1, '96.

507 Porringer. Sterling silver. Monogrammed: "NAP"; 3.5 oz. N96.232.11. Philadelphia, PA. May 1, '96.

508 Porringer. Sterling silver. Monogrammed: "MWP"; 4.5 oz. N96.232.12. Philadelphia, PA. May 1, '96.

509 Porringer. Sterling silver. Monogrammed: "BLP"; 3 oz. N96.232.13. Philadelphia, PA. May 1, '96.

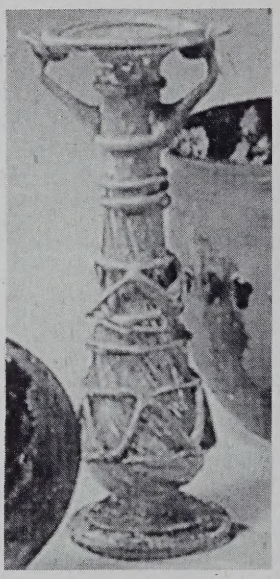
510 Porringer. Sterling silver. Inscribed: "William Keen Butcher"; 4 oz. N96.232.14. Philadelphia, PA. May 1, '96.

511 Porringer. Sterling silver. Monogrammed: "MWP"; 4 oz. N96.232.15. Philadelphia, PA. May 1, '96.

English, 20th Century

512 BATES of London. Victorian cup, 1956. Sterling silver. Monogrammed: "Marshall Pagon, Jan. 1956"; 6 oz. N96.232.3. Philadelphia, PA. May 1, '96.

513



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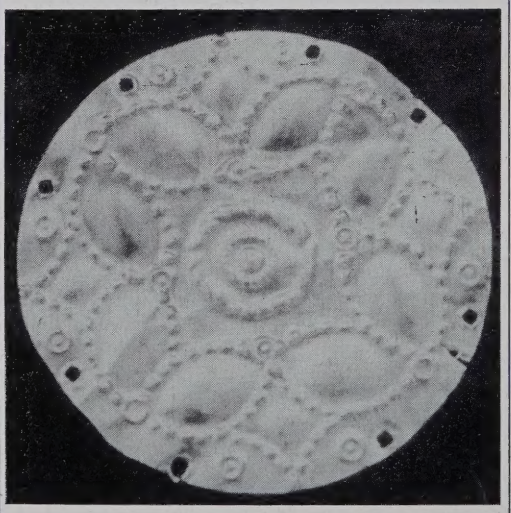


516

Arms, Armor

Egyptian, 20th Century, BC

513 Dagger. Gold and blue agate. Ht. 24.0 cm. Sacrificial tool with a gold blade and a blue agate handle. *N96.169.1. Paris, France. Aug. 5, '95. Interpol Number: E-172/11-1995

Sculpture

Roman, 2nd Century

514 Sarcophagus. White marble. 46.0 x 24.0 cm. Late Roman empire sarcophagus for a child. On the front, Cupid in flight supports a bust of a child carved in a tondo shape. *N96.208.1 Ostia Antica, Italy. Dec. 4, '95.

Glass

Roman, 5th Century

515 Balsamarium (Vase). Glass. Ht. 14.6 cm. Blue-green foot with opaque turquoise braiding over the body. Round mouth and base. *N96.201.1. Amsterdam, The Netherlands. Jan. 26, '96. Interpol Number: 32206

Gold

Century Unknown

516 Appliqué. Gold. Circular clothing adornment with eight holes around the perimeter for attachment. One hole is damaged. Appliqué is decorated with a floral or rosette-like pattern formed by eight almond shapes and four diamond shapes joined with a dotted border. In the center, a wreath shape contains two additional concentric circles. *N96.193.4. 's Hertogenbosch, The Netherlands. Dec. 18, '95. Interpol Number: 28220

Asian Art

Unknown, 4th Century, BC

517 Belt buckle. Gold. 4.0 x 6.0 cm. Decorated with a recumbent deer with schematic leaves in the background and a smooth border. The edges have a beaded design. *N96.169.2. Paris, France. Aug. 5, '95. Interpol Number: E-172/11-1995

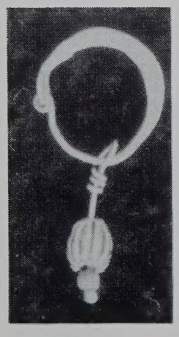
Jewelry

Century Unknown

518 Earrings. Gold. Hoop-style with a crude clasp closure. A gold wire dangles from the each hoop and holds a large bead with blue, red, and white stripes and a smaller green bead. *N96.193.3. 's Hertogenbosch, The Netherlands. Dec. 18, '95. Interpol Number: 28220

519 Pendant. Silver. Spherical form with a central band of raised circular forms. The top and bottom halves are decorated with alternating bands, one plain and the other with a herringbone design. A small blue bead with an attached copper clasp is mounted at the upper end. The bottom is finished with a small circular foot. *N96.193.2. 's Hertogenbosch, The Netherlands. Dec. 18, '95. Interpol Number: 28220

517



518

Objects of Art

Century Unknown

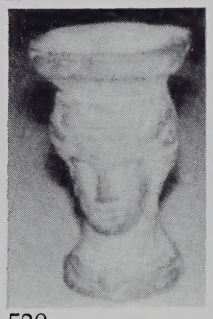
520 Censer. Earthenware. In the form of a woman's head in a classical style with a small receptacle molded at the top. The bowl has a wide lip. The foot appears to form the collar of the woman's garment. *N96.193.5. 's Hertogenbosch, The Netherlands. Dec. 18, '95. Interpol Number: 28220

Silver

Irish, 7th Century

521 Swastika. Silver. 3.0 x 3.0 cm. Cross shape with curved arms that end in animal heads resembling deer. *N96.193.1. 's Hertogenbosch, The Netherlands. Dec. 18, '95. Interpol Number: 28220

519



520

521

Ceramics

Chinese, 17th Century

522 Pair of saucers, 1671. Porcelain. Diam. 11.4 cm. Depicts man crossing bridge in a landscape with poem inscribed at top. Kangxi Reign mark on bottom. With inscriptions: Kangxi, Xinghai, Zhoneng Tang, Zni. Trans: Kangxi 1671 Zhonghe Hall. Collection label: "C + Loo Paris on underside. *N96.172.1. Wilton, CT. Mar. 15, '96.

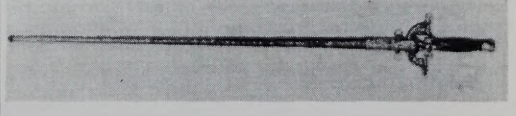
522

Miscellaneous

Arms, Armor

French, 19th Century

523 BIENNAIS, Martin-Guillaume. King Jerome's ceremonial sword and scabbard. Gold, tortoise-shell, steel. On the guard is an eagle with a thunderbolt and, below it, a coat of arms with the letters "JN". Empire style. *N96.228.2. Fontainebleau, Seine et Marne, France. Nov. 16, '95. Interpol Number: E-14/2-1996



523

524 BIENNAIS, Martin-Guillaume. Westphalian royal sword and scabbard. Gold, steel, chrysoprase, velvet, and leather. 94.0 x 14.0 cm. The handle is set with semi-precious green stones and the blade is engraved with eagles and a coat of arms with the letters "JN". Empire style. *N96.228.1. Fontainebleau, Seine et Marne, France. Nov. 16, '95. Interpol Number: E-14/2-1996

German, 17th Century

525 Flint-lock hunting rifle, ca. 1650. Steel, mother-of-pearl, bone, wood. 14 mm, with octagonal barrel. Length of barrel: 88.5 cm. Recorded under inventory No. 2077. Rebuilt wheel-lock. The stock decorated in mother-of-pearl and bone inlay with a scroll design centering an oval reserve engraved with a stag. *N96.189.2. Nachod, Czech Republic. Aug. 20, '95. Interpol Number: E-25/2-1996

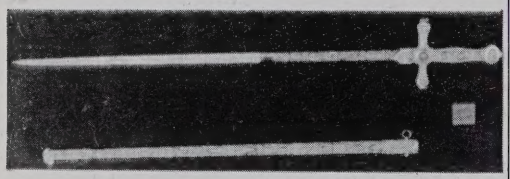
German, 18th Century

526 Wheel-lock hunting rifle, ca. 1775. Steel and wood. 15 mm with an octagonal barrel. With an ammunition compartment in the butt or stock. Ramrod casing missing. Recorded under inventory No. 2076. Length of barrel: 84 cm. *N96.189.3. Nachod, Czech Republic. Aug. 20, '95. Interpol Number: E-25/2-1996

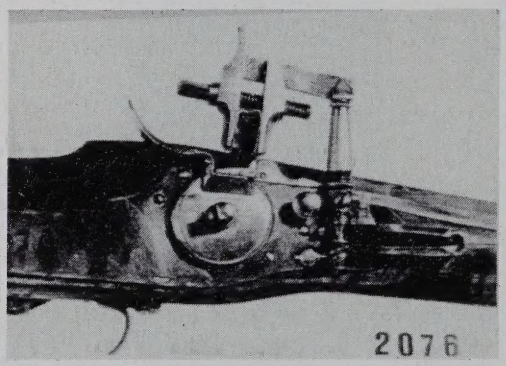
527 Wheel-lock hunting rifle, ca. 1750. Steel, wood, bone, and mother-of-pearl. 11 mm with an octagonal barrel. Length of barrel: 84.5 cm. With 6 grooves. Recorded under inventory No. 2078. The butt or stock decorated with bone and mother-of-pearl inlay depicting a hunter with his gun and dog under a stylized tree, another animal, possibly a hound, a pair of birds, and a fox. *N96.189.4. Nachod, Czech Republic. Aug. 20, '95. Interpol Number: E-25/2-1996

528 Wheel-lock hunting rifle, ca. 1775. Steel and wood. 14 mm with an octagonal barrel. Length of barrel: 76.0 cm. Recorded under inventory No. 2075. With an ammunition compartment and decorated with engraved plaque with a rider and animals. *N96.189.5. Nachod, Czech Republic. Aug. 20, '95. Interpol Number: E-25/2-1996

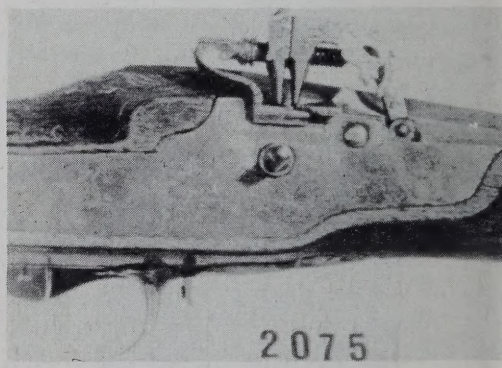
529 Wheel-lock hunting rifle, ca. 1750. Steel and wood. 14 mm with an octagonal barrel. Length of barrel: 83.5 cm. Recorded under inventory No. 2071. With an ammunition compartment and with an engraved lock. *N96.189.6. Nachod, Czech Republic. Aug. 20, '95. Interpol Number: E-25/2-1996



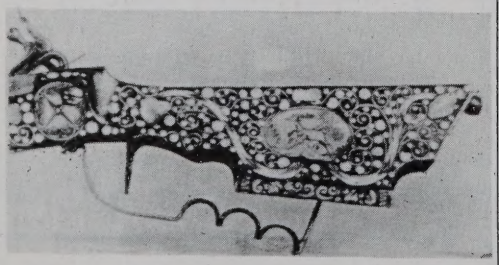
524 *(detail)*



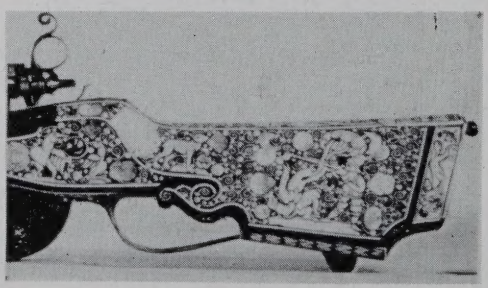
526 *(detail)*



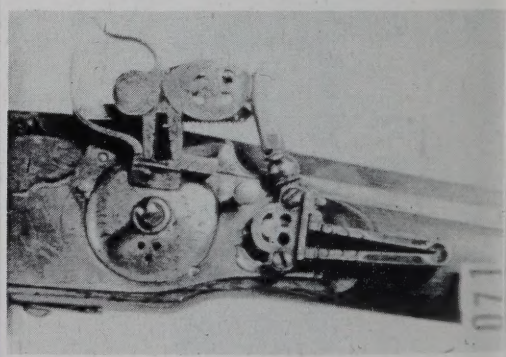
528 *(detail)*



525 *(detail)*



527 *(detail)*



529 *(detail)*

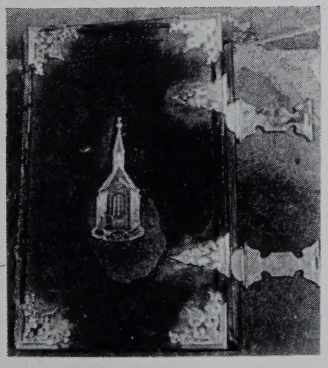
530 WESCHGIN, A. Wheel-lock hunting rifle, ca. 1750. Steel and wood. Length of barrel: 91 cm. With an ammunition compartment in the butt. Trigger guard missing. Signed on the octagonal barrel and lock. Recorded under inventory No. 80. 8 mm. *N96.189.1. Nachod, Czech Republic. Aug. 20, '95. Interpol Number: E-25/2-1996

Books, Documents, Manuscripts

Dutch, 19th Century

531 Lectern Bible, 1868. 39.0 x 27.0 cm. Bound in brown material with gilded prophets Moses on the left and Elijah (?) on the right and the four symbols of the evangelists in quatrefoil medallions in each corner. The endpaper is brown and marbleized and the title page is inscribed: BIBLIA, DAT IS. etc. Underneath: TE KAMPEN, BIJ/S. VAN VELZEN JR./1868//. Under the date, the number 1341 in pencil. On verso in gold: DEUTERON 12 vers 32 - BIJBEL - APOCAL 22 vers 18 en 19; signed: "C.Bd/ Taurel sculps." *N96.202.1. Abbega, gem. Wymbrutseradeel, The Netherlands. Feb. 2, '96. Interpol Number: 32208

531



532

532 Lectern Bible, 1866. Leather bound with silver clasps. 43.5 x 27.0 cm. Published in Dordrecht through Hendrick and Jacob Keur and in Amsterdam through Marcus Doornick together in 1682. In the middle of the cover, a model of a church engraved in silver is placed with the inscription: "PREDIKER 4 vers 17 + 1 CORINTHE 2 vers 11. Typeset with a Gothic style font and illustrated with engravings, plates, and maps. The book appears to be authenticated by a handwritten text in gold: "UIT ACHTING DOOR DE LEDEN DER HERVORMDE GEMEENTE VAN BLOEMENDAAL." *N96.203.1. Lage Vuursche, The Netherlands. Feb. 1, '96. Interpol Number: 34201

Portuguese, 17th Century

533 *Libro Universal de las Navegaciones del Mundo con las Demostraciones de los Puertos mas Principales del.*. Ink on paper? 46.0 x 36.0 cm. Includes hand-painted navigation maps and plans of harbors and has 63 pages with a brown leather cover with the title. Also bears a hand-written inscription: "Ms f 4." *N96.185.1. Prague, Czech Republic. Oct. 6, '93. Interpol Number: E-20/2-1996

Missing Objects

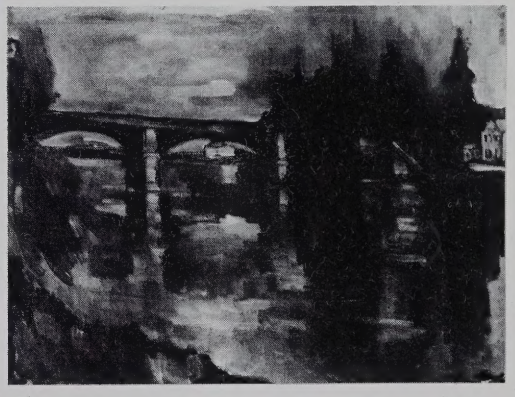
Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

French, 20th Century

5 VLAMINCK, Maurice de (1876-1958). *Le Pont de Chatou*. Oil on canvas. 64.7 x 81.3 cm. Signed l/r: Vlaminck. In monochrome. A triple arched bridge over a river, with trees at either end, and houses at the right side; seen in moonlight. *N96.211.1. New York, NY. Feb. 27, '96.



5

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